

# The Garden in the Brain

## I. Within my Garden, rides a Bird

Emily Dickinson

Peter Seabourne

May/June 2003

With gentle but purposeful forward movement ♩ = 92

*mp*

5

9 *mp*

Wi - thin my Gar - den, rides a Bird\_ U - pon a sin-gle Wheel-

13

one syllable

Whose spokes a diz-zy Mu-sic make\_ As 'twere a trav\_el-ling Mill-

16

He ne - ver stops, but

20

sla-ckens A - bove the Ri-pest Rose- Par-takes wi-thout a-

24 *mp*

ligh-ting And prai-ses as he goes, Till eve-ry spice is tas-ted

*8va*

*mp*

27

And then his Fai-ry Gig Reels in re-mo-ter at-mos - pheres-

30

And I re-join my Dog, And He and I, per-plex us If po - si-tive, 'twere

34 *p*

we- Or bore the Gar-den in the Brain This Cu-ri - o - si - ty

38 *poco* *mp*

42 *mp*

But He, the best Lo - gi - cian— Re - fers my dum-sy eye-

46 *non ril.*

To just vi-bra-ling Blos-soms!— An ex - qui-site re-ply.

## II. You see I cannot see - your lifetime

Lontano - lento molto ♩=32

*this staff - sempre lontano*

*p*

*mp*

8<sup>va</sup>

4

*mp*

3

7 *p* simply but with great intensity

You see I can - not see- your life - time-

*p*

9

I must guess-

*mp*

12

How ma-ny times it ache for me- to - day- Con-fess- How ma-ny

*mp* *mf* *sub. mp*

*mp* *mf* *sub. mp*

15 *sub. mp*

times for my far sake The brave eyes film- But I guess

*sub. mp*

18 *p plainer*

guess-sing hurts- Mine- get so dim! Too vague- the face-

*p*

22 *poco* *p*

My own- so pa-tient- co-vers- Too far- the strength-

*poco*

*p*

26 *mp*

My ti - mid-ness en - folds- Haun-ting the Heart- Like

5

*mp*

29 *mf* *sub. mp*

her trans-la - ted fa - ces- Tea-sing the want-

*mf* *poco* *sub. mp*

3

32 *p*

It - on - ly - can - suf - fice!

*p* *8va*

### III. What if I say I shall not wait!

Defiantly -with a gush! ♩=132

*ff*

What if I say I shall not wait! What if I burst the flesh-ly

*ff*

Ped.

4

Gate-

*sub. mp*

*8va*

Ped.

7

*floating on air - mp*

And pass es - caped- to thee!

(8)

5

5

5

10 *sub. ff*

What if I file this Mor-tal- off- See where it hurt me- That's e-

*sub. ff*

13 *(non dim)*

nough- And wade

*8va*

*(non dim)*

15 *pesante*

in Li - ber - ty! They can - not

19

take me - a - ny more! Dun - geons can call - and Guns im -

Red.

22

plore Un - mea-ning- now- to me-

*mp*

*sub. scherzando*

*mp*

Red.

25

*p* light-headed - heedless *p*

As laugh-ter- was- an hour a - go- Or La-cis- or

*p* *8va* *sfz* *mf* *8va*

29

a Tra-vel - ling Show-

(8)

*sfz* *mf*

31

*mp*

Or who died- yes - ter - day!

*mp* *non ril.* *molto*

## IV. The Perfect Look

Extremely delicate, almost unbearably so  $\text{♩} = 72$ 

una corda

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in 2/4 time, with a tempo marking of  $\text{♩} = 72$ . The piece is marked *p* (piano) and *len.* (lento). The key signature has one sharp (F#). The music features a delicate, flowing melody with many slurs and ties. A *Ped.* (pedal) marking is present at the bottom of the first staff.

4

*p* very legato - dreamy

Fai - rer through

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in 2/4 time. The piece is marked *p* (piano) and *very legato - dreamy*. The key signature has one sharp (F#). The music features a delicate, flowing melody with many slurs and ties. A *Ped.* (pedal) marking is present at the bottom of the first staff.

9

Fa - - ding- as the Day

The third system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in 3/4 time. The piece is marked *p* (piano) and *very legato - dreamy*. The key signature has one sharp (F#). The music features a delicate, flowing melody with many slurs and ties. A *Ped.* (pedal) marking is present at the bottom of the first staff.

12

In - to the Dark - ness dips a - way-

*ten.*

16

*mp*

Half Her Com -

*mp*

20

ple - xion of the Sun - Hin - de - ring-

*mp*

24

Haun-ling- De - ri - shing-

28

Ral-lies Her

33

Glow, like a dy - ing Friend-

37

Tea - sing with glit - te - ring A - mend

*len.*

41

*sub. mp*

On - ly to

*poco f*

*sub. mp*

44

*poco a poco dim. (but like a warm reminiscence)*

ag - gra - vate the Dark Through an ex - pi - ring

*poco a poco dim. (but like a warm reminiscence)*

48

Musical score for measures 48-50. The vocal line is in 2/4 time. Measure 48 has a whole rest. Measure 49 contains the lyrics "per - fect-" and "look-". Measure 50 continues the vocal line. The piano accompaniment consists of two staves. The right hand has a melodic line with slurs and a dynamic marking *p* in measure 50. The left hand provides harmonic support with chords and moving lines. A bar line is present at the end of measure 50.

51

Musical score for measures 51-54. The piano accompaniment continues with two staves. Measure 51 has a dynamic marking *v*. Measure 52 has a dynamic marking *v*. Measure 53 has a dynamic marking *v*. Measure 54 ends with a double bar line. The right hand has a melodic line with slurs and a dynamic marking *v* in measure 51. The left hand provides harmonic support with chords and moving lines.

## V. A Dying Tiger

Andante  $\text{♩} = 72$ 

*mp*

*dry - rather like a dull thud*

A Dy-ing Ti-ger-

*mp*

*p*

8<sup>vb</sup>

6

*p*

moaned for Drink-

*p*

*p tender*

*mp* *R.H. legato*

*mp* *come prima*

*Red.*

8<sup>vb</sup>

10

*mp*

I hun-ted all the Sand-

*poco cresc.*

*p* *sub. mf*

*3*

*mollo*

(8)

8<sup>vb</sup>

14 *mp*

I caught the Drip-ping of a Rock And bore it in my Hand-

*p* *p* *p* *mp* *p* *tender* 5

*mp* *mp* *mp* *mp* *mp* *mp*

*Ped.* *Ped.*

18 *mp*

His Migh - ty

*mp* *sub. mf* *sub. mf* *sub. mf* *sub. mf* *sub. mf*

*ten. R.H. legato*

*Ped.* *Ped.*

22 *mf* *molto* *p* *increasingly poignant*

Balls- in Death were thick- But sear-ching- I could see

*mf* *molto* *p* *p* *p* *p*

*molto* *very tender* 5

*Ped.* *Ped.*

25

*poco rit.*

A Vi-sion on the Re-ti-na Of Wa-ter- and of me—

*come prima*

*poco rit.*

*mp*

29

*mp*

'Twas not my blame- who sped

*8vb*

*Ped.*

33

too slow- 'Twas not his blame- who died While I was rea-ching him—

*Ped.*

37

*sub. p*

*very tender*

But 'twas- the fact that

*p*

40

He was- dead-

## VI. Two Butterflies

Jittery ♩ = 72

*mf*

Two but - ter - flies went out at Noon-

*mf*

8va

Detailed description: This system contains the first three measures of the piece. The vocal line is in 2/4 time, starting with a whole rest followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The dynamic is marked *mf*. An 8va marking is present above the final piano measure.

4

And waltzed u-pon a Farm

8va

Detailed description: This system contains measures 4 through 6. The vocal line changes to 3/4 time, starting with a quarter rest, a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with a similar rhythmic pattern. The dynamic remains *mf*. An 8va marking is present above the final piano measure.

7

Then stepped straight through the Fir-ma-ment And res - ted, on a Beam

*p*

8va

Detailed description: This system contains measures 7 through 9. The vocal line changes to 2/4 time, starting with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The dynamic is marked *p*. An 8va marking is present above the final piano measure.

10 (8)

13 *mf*

And then to - ge-ther bore a-way U -

*8va*

17

pon a shi - ning Sea- Though ne-ver yet, in

(8)

20

a - ny Port- Their co - ming men - tioned-

(8)

23

*mp*

be- ll spo - ken by the dis-tant Bird-

*p* *mp* *mf*

*8va* *8va*

28

*mp*

ll met in E-ther Sea- By Fri - gate, or by Mer-chant-man- No

(8)

*mp* *mf*

*8va*

32

Musical score for measures 32-33. The vocal line (top staff) contains the lyrics "not - tice- was- to". The piano accompaniment (bottom two staves) features a complex texture with arpeggiated chords and melodic lines. A circled number (8) is placed above the first piano staff, indicating a specific measure or measure group. A horizontal line is drawn above the vocal staff.

34

Musical score for measures 34-35. The vocal line (top staff) contains the lyric "me-". The piano accompaniment (bottom two staves) continues with arpeggiated chords and melodic lines. The word "8va" is written above the first piano staff, indicating an octave transposition. A horizontal line is drawn above the vocal staff.

## VII. Good Morning - Midnight

Extremely poignantly ♩ = 60

*p*

Good Mor-ning-Mid-night- I'm co-ming Home Day- got

*p*

Ped.

6

tired of Me- How could I- of Him?

10

*mp* *poco* *mf* *p semplice*

Sun - shine was a sweet place- I liked to stay- But Morn di - dn't

*mp* *poco* *mf* *p semplice*

13

*poco animato, affronted*

*mp*

want me- now- So- Good-night- Day! I can look-

16

*mf*

can't I- When the East is Red? The Hills-have a way- then- That

20

*f* *passionate, desperate, even a little angry*

puts the Heart- a - broad You- are not so fair- Mid- night-

24 *sub. mp* *suddenly drained, hopeless* *p*

I chose Day- But- please

*sub. mp* *p*

27

take a lit - tle Girl- He turned a - way!

*lontano*